

# THE ULTIMATE SIN

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Words and Music by Ozzy Osbourne and Jake E. Lee

Vocal

E. Guitar 1

TAB

6th String = D

Feed Back

E. Guitar 2

TAB

6th String = D

Pick Portament

E. Bass

Drums

A Dm F/D E/D G/D Dm G/D F Dm

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Chords: Dm F/D E/D G/D Dm G/D F

Musical notation for guitar, including TAB and fret numbers.

Lyrics: O -

Performance markings: M, H&H, S & S & S, P

Section B Chords: Dm F/D Dm Cadd9/D

Musical notation for guitar, including TAB and fret numbers.

Lyrics: ver-kill\_ e - nough is e - nough\_ There's noth-ing left of me to de - vour\_ You've  
 y way\_ I look at it now\_ The doors are closed and can - not be o - pened Bur -  
 warned you then\_ and I'm warn-ing you now\_ If you mess with me you're play-ing with fire\_

Performance markings: Arpeggio, S, g



[illegible]

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, piano, and bass. The score is written in G major and 4/4 time. The guitar part features a complex arrangement of chords and melodic lines, including a prominent use of the "M" (Major) and "S" (Sus) chords. The piano part provides a steady accompaniment with a mix of chords and single notes. The bass part follows a similar pattern, providing a solid foundation for the other instruments. The score includes a key signature of one sharp (F#) and a time signature of 4/4. The guitar part is marked with "F", "Dm", "F/D E/D", "G/D Dm", "G/D", and "F" above the staff, indicating the chords being played. The piano part is marked with "P" above the staff, indicating the piano dynamic. The bass part is marked with "P" above the staff, indicating the piano dynamic. The score includes a key signature of one sharp (F#) and a time signature of 4/4. The guitar part is marked with "F", "Dm", "F/D E/D", "G/D Dm", "G/D", and "F" above the staff, indicating the chords being played. The piano part is marked with "P" above the staff, indicating the piano dynamic. The bass part is marked with "P" above the staff, indicating the piano dynamic.

**E****2. Dm****F****Dm****C****B(♭9)**

sin \_\_\_\_\_

It was the ul - ti - mate

sin \_\_\_\_\_

It was the ul - ti - mate

Musical score for the first system, measures 1-4. The score is written for guitar and includes a vocal line. The guitar part features a complex harmonic structure with many accidentals and a 'harm' (harmonic) marking. The vocal line is in a key with one flat (B-flat) and has a 3/4 time signature. The lyrics are 'sin' and 'It was the ul - ti - mate'.

**Dm**

It was the ul - ti - mate

**Dm****C****F**

sin \_\_\_\_\_

sin \_\_\_\_\_

Musical score for the second system, measures 5-8. The score continues the guitar and vocal parts from the first system. The guitar part maintains its complex harmonic structure. The vocal line continues with the lyrics 'It was the ul - ti - mate' and 'sin'. The system ends with a double bar line.





**Dm F/D E/D G/D Dm G/D F**

**I**

M M M M M M P&P P&P QC

M M M M M M P&P P&P QC

M M M M M M

M M M M M M

*D.S. to B*

**⌘ Coda**

**H Dm F/D E/D G/D Dm G/D F Dm**

sin \_\_\_\_\_ When it's the ul - ti - mate sin \_\_\_\_\_ When it's the ul - ti - mate

M M M M M M M M M S

M M M M M M M M S

8va

(15) (15) (15) (15)

P





**Dm F/D E/D G/D Dm G/D F**

Measures 1-8 of the first system. The guitar melody features various techniques including hammer-ons (M) and pull-offs (P). The bass line provides a steady accompaniment. The guitar tablature shows specific fretting for each note.

**F Dm Dadd9 D**

Measures 9-16 of the second system. The guitar melody continues with pull-offs (P) and hammer-ons (M). The bass line and guitar tablature are also present. The system concludes with a double bar line and a repeat sign.

# SECRET LOSER

シークレット・ルーザー

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**A** Em D C C/G D

Vocal

E. Guitar 1

TAB

E. Guitar 2

TAB

Em D C C/G D

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**B** Em C 1x tacet

Trapped in a lone - - ly bod - y  
Fight-ing a los - - ing bat - tle

I'm los - in' con - trol  
pre-tend-ing to win

Em C 1x tacet

Can't show my e - mo - tions and I'm  
Re - pent-ing to ho - ly un - knowns

los-ing my soul  
pre-tend-ing to sin

**C** Dadd9 B/D# B/F# Em

Could it be that I'm ob - sessed with feed - ing my dis - ease  
All I do is hide the wounds where blood just won't con-geal





**C** **D** **B** **A** **B** **A** **B** **A**

rea - sons now in de - le - tion are lost in sin So heed my

cho

WC & HU

cho

TAB

**C** **D** **Em** **G** **Em**

warn - ing the time is dawn - ing I'll tell you here's the twist The truth is

cho

WC & HU

cho

TAB

**C** **D** **B**

ly - ing be - low the sur - face I don't ex - ist

cho

WC & HU

cho

TAB

Pick Portament

Pick Portament

The musical score for "The Sound of Silence" is presented in three systems. The first system shows the guitar part in E minor (Em) and the vocal part in C major (C). The guitar part includes a TAB section with fret numbers and a circled '5' indicating a barre. The vocal part features a melody line with a 'g' note. The second system continues the guitar and vocal parts, with the guitar part including a TAB section with fret numbers and a circled '8' indicating a barre. The third system shows the guitar part in E minor (Em) and the vocal part in C major (C), with the guitar part including a TAB section with fret numbers and a circled '5' indicating a barre.

The musical score for "The Sound of Silence" is presented in three systems. The first system shows the guitar part in E major, with chords Em, G, and D. The piano part features a complex, arpeggiated melody. The vocal part is written in treble clef with a key signature of one sharp (F#). The second system continues the guitar and piano parts, with the guitar part including a solo section marked with a circled '4'. The third system shows the guitar part in E major, with chords Em, G, and D. The piano part features a complex, arpeggiated melody. The vocal part is written in treble clef with a key signature of one sharp (F#).







**G** Em C

See-ing is not \_\_\_\_\_ be - liev - ing \_\_\_\_\_ it don't mean a thing \_\_\_\_\_

harm →

harm →

**TAB**

12 12 7 7 5 5 3 5 5 5

Em C

Al-though it ap - pears \_\_\_\_\_ to be \_\_\_\_\_ that \_\_\_\_\_ the los - er is king \_\_\_\_\_

harm →

harm →

8va →

**TAB**

12 12 5 5 5 5 7 7 7 7

**H** Dadd9 B7/D# Em

I can un - der - stand that what you see \_\_\_\_\_ you think \_\_\_\_\_ is real \_\_\_\_\_

Arpeggio →

Arpeggio →

Arpeggio →

Pick Port.

Pick Port.

Pick Port.

Pick Port.

**TAB**

0 0 7 7 0 0 7 7 0 0 8 7 0 0 8 7 0 0 2 0 0 0 0 0 0 0 2 0

**B C D Cmaj7**

But un - der-neath the sur - face is a wound that can - not heal yeah

8va harm

harm

**I Em D C C/G D**

Los - er I'm a se - cret los - er

M

**Em D C C/G D**

Los - er I'm a se - cret los - er

M

Repeat & F.O.

# NEVER KNOW WHY

ネバー・ノウ・ホワイ

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**N.C.**

Vocal

E. Guitar 1

TAB

E. Guitar 2

TAB

**A C/A Am**

E-Bow

**C/A G C/A Am**

& D.S. x Straight

**G** **F** **C/A** **Am**

If we're of - fen - sive and pose a threat - You fear what  
 feel - ing how we ex - cite - You can-not  
 cold — and in dis - gust — Don't try to

**TAB**

**S** **M** **H** **M** **H** **M**

**TAB**

**S** **M** **H** **M** **H** **M**

**C/A** **G** **C/A** **Am** (after D.S.)

we re - pre-sent is a mess — You've missed the mes-sage that says it all — And you'll  
 rule ev - ery-bod-y in sight — But you con - demn — don't un - der - stand — And you'll  
 tame me you'll eat my — dust — I know that you know not what you do — That's why you'll

**TAB**

**H** **M** **P** **M** **H** **M** **H** **M** **H** **M**

**TAB**

**H** **M** **P** **M** **H** **M** **H** **M** **H** **M**

**G** **N.C.** **F** **N.C.**

nev - er know why Oh — no you'll nev - er know why — We  
 nev - er know why Oh — no you'll nev - er know why — We  
 nev - er know why Oh — no you'll nev - er know why — We

**TAB**

**N.C.** **N.C.** **N.C.**

**TAB**

**N.C.** **N.C.** **N.C.**

1. C/A Am C/A G

rock It's just a

g M H P M

g M H P M

2. C D N.C. C D Am to

rock, rock, rock\_ We rock, rock, rock\_ We

H&P M H&P M H&P M H&P M

H&P M H&P M H&P M H&P M

C D N.C. F G Am

rock, rock, rock\_ You'll never know why We

H&P M H&P M H&P M H&P M

H&P M H&P M H&P M H&P M

**D** Em F D Em C B

rock  
1HC & Port. D 1HC & D (Ph) H g

1HC & Port. D 1HC & D (Ph) H g

5 4 2 2 6 3 4 6 7 6 5 7 6 5 8 9 8 7 9 9 7 9 9 7 9 9

Em F D Em A G

8va--- cho & D g g cho & D g cho & D H&P&S H&P cho & D 8va--- P

g cho & D g g cho & D g g cho & D H&P&S H&P cho & D P

14 12 12 15 15 15 14 12 12 15 15 15 16 15 17 17 15 17 15 13 15 13 15 13 12 15 15 15 15 12 12

5 4 2 2 6 3 4 6 7 6 5 7 6 5 8 9 8 7 9 9 7 9 9 7 9 9

Em F D

M M M

11 12 14 11 12 14 11 12 14 11 12 14 12 13 14 12 14 12 13 14 12 13 14 12 13 14 12 13 15 12 13 12 12 14 12 12 14

5 4 2 2 6 3 4 6 7 6 5 7 6 5 8 9 8 7 9 9 7 9 9 7 9 9





**C/A** **Am** **G** **F**

I leave you

8va

g

17

H

g

M

S

S

S

S

D.S. to [B]

**C** **D** **N.C.** **F** **G**

rock, rock, rock — You'll nev-er know why We

H&P

H&P

H&P

H&P

**C** **D** **N.C.** **C** **D** **Am**

rock, rock, rock — We rock, rock, rock — We

H&P

H&P

H&P

H&P

**C** **D** **N.C.** **F** **G**

rock, rock, rock— You'll nev-er know why— We

**M** **M** **H&P** **H&P**

**TAB** **TAB** **TAB** **TAB**

3 0 3 0 3 2 3 2 5 3

3 0 3 0 3 2 3 2 5 3

3 0 3 0 3 2 3 2 5 3

3 0 3 0 3 2 3 2 5 3

**C/A** **Am** **C/A** **G**

rock

**H** **g** **M** **H** **P** **Guitar Solo**

**TAB** **TAB** **TAB** **TAB** **TAB** **TAB**

5 7 5 7 5 7 5 7 5 7 5 7

5 7 5 7 5 7 5 7 5 7 5 7

5 7 5 7 5 7 5 7 5 7 5 7

5 7 5 7 5 7 5 7 5 7 5 7

**F** **C/A** **Am** **G** **F**

Port. cho cho&D &P Tr. Tr. Tr. P g

**TAB** **TAB** **TAB** **TAB** **TAB** **TAB**

7 8 7 5 7 5 7 9 9 10 12 10 12 14 12

7 8 7 5 7 5 7 9 9 10 12 10 12 14 12

7 8 7 5 7 5 7 9 9 10 12 10 12 14 12

7 8 7 5 7 5 7 9 9 10 12 10 12 14 12

The musical score is written for guitar and consists of four measures, each with a specific chord indicated above the staff: C/A, Am, C/A, and G. The notation includes a variety of musical symbols and techniques:

- Measure 1 (C/A):** Features a melodic line starting with a grace note (indicated by a tilde '~') and a 'g' (grace) note. The staff includes a 'TAB' (guitar tablature) line with fret numbers 15, 15, 14, and 12. The bottom staff shows a harmonic (H) and a melodic (M) line.
- Measure 2 (Am):** Continues the melodic line with a 'g' note and a 'g' note. The staff includes a 'TAB' line with fret numbers 15, 15, 14, and 12. The bottom staff shows a harmonic (H) and a melodic (M) line.
- Measure 3 (C/A):** Features a melodic line with a 'g' note and a 'g' note. The staff includes a 'TAB' line with fret numbers 15, 15, 14, and 12. The bottom staff shows a harmonic (H) and a melodic (M) line.
- Measure 4 (G):** Features a melodic line with a 'g' note and a 'g' note. The staff includes a 'TAB' line with fret numbers 15, 15, 14, and 12. The bottom staff shows a harmonic (H) and a melodic (M) line.

The score also includes various musical notations such as 'Port. cho' (Portamento cho), 'U&D' (Up and Down), and 'H' (Harmonic). The bottom staff shows a 'TAB' line with fret numbers 15, 15, 14, and 12.

The musical score for "The Rose Tree" is presented in four systems, each corresponding to a different chord: C/A, Am, G, and F. Each system contains three staves: a vocal melody staff, a guitar tablature (TAB) staff, and a guitar accompaniment staff.

- Vocal Melody:** The melody is written in treble clef. It includes lyrics: "The rose tree, the rose tree, the rose tree, the rose tree." The melody is characterized by a series of eighth and sixteenth notes, often beamed together, and includes various musical ornaments like slurs and wavy lines indicating vibrato or grace notes.
- Guitar Tablature (TAB):** The TAB staff is in standard notation with fret numbers (12, 13, 15, 17) and string numbers (1, 2, 3, 4, 5, 6) indicated by numbers below the staff. It includes fretting instructions like "H" (hammer-on) and "S" (slide), and a "g" (grace note) instruction.
- Guitar Accompaniment:** The accompaniment is written in treble clef. It features a variety of rhythmic patterns, including eighth notes, sixteenth notes, and chords. It includes a "g" (grace note) instruction and a "cho & D" (choir and double) instruction.

**C/A** **Am** **C/A** **G**

**Guitar:**

- Measure 1: HC&D (19 19 19), S (20 17 17), HC&D (19 19 19), S (20 17 17)
- Measure 2: HC&D (19 19 19), S (20 17 17), HC&D (19 19 19), S (20 17 17)
- Measure 3: HC&D (19 19 19), S (20 17 17), HC&D (19 19 19), S (20 17 17)
- Measure 4: cho&D (20 20 20 19), S (20 17 20 20), cho&D (20 20 20 19), S (20 17 20 20)

**Vocal:**

- Measure 1: The Rose Tree
- Measure 2: The Rose Tree
- Measure 3: The Rose Tree
- Measure 4: The Rose Tree

**Bass:**

- Measure 1: H (2), M (5 7 7), H (2), M (5 7 7)
- Measure 2: H (2), M (5 7 7), H (2), M (5 7 7)
- Measure 3: H (2), M (5 7 7), H (2), M (5 7 7)
- Measure 4: P (7 5 5), M (5 7 7), P (7 5 5), M (5 7 7)



# THANK GOD FOR THE BOMB

サンク・ゴッド

Words and Music by Ozzy Osbourne and Jake E. Lee

**A A G A G**

Vocal

E. Guitar 1

TAB

E. Bass

Drums

**B A G A G**

E. Guitar 1

TAB

E. Bass

Drums

**A G A G E F**

E. Guitar 1

TAB

E. Bass

Drums

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Like moths to a flame — Is man nev-er gon-na change —  
 War is just an-oth-er game — Tai - lor made for the in - sane —  
 When war is ob-so - lete — I'll thank god for(the)war's de- feat —

**F#m** **E**

Times seen un - told ag - gres - sion And in - flic - tion of pain If  
But make a threat of their an - ni - hi - la - tion And no - bod - y wants to play If  
But an - y talk a - bout hell freez - ing o - ver Is all said with tongue in cheek Un -

**TAB**

**D** **D** **B** **C#** **B**

that's the on - ly thing that's stop - ping - war Then thank god for the  
 that's the on - ly thing that's keeps the - peace Then thank god for the  
 til the day the war drums beat no - more I'll thank god for the

*g*

K. Board →

**E** **C#m** **B/C#** **C#m** **B/C#**

bomb Thank god for the bomb Thank god for the

*M*

**C#m** **B/C#** **C#m** **D** **D#** **E** **F** **F#** **to F#**

bomb Thank god for the bomb (Nuke ya nuke ya)

*M* *g*



**F A G A G**

1x only  
P&P&H&H&P&P&H&H&P&P&H&H&S  
P&P&H&H&P&P&H&H&P&P&H&H&S  
16 12 0 12 10 14 0 12 16 12 0 12 16 10

2x only  
M  
M  
10 12 14 14 12 12 12 14 12 12 12 12 0

**A G 1. A G E F**

2. **A** **G** **G C** **C(-5)**

To- day was to-mor - row yes - ter -

**E. Guitar 2**

Arpeggio

**Bsus4** **Em/B** **Bb6** **Bb**

day It's fun-ny how the time can slip a - way The face of the dooms - day clock has

**E. Guitar 2**

Arpeggio

**B $\flat$ (-5) B $\flat$ 6 B $\flat$ (-5) Am F/A Ab6 Ab**

launched a thou - sand\_ wars\_\_\_\_\_ As we near the fi - nal hour\_\_\_\_\_

**TAB**

5 7 8 7 5 8 5 5 7 6 5 7 6 7 6 5 6 6 5 6 6 4 5 6 4 5 6 6

**Time Is the Only Enemy We Have**

Key: A minor (3 sharps) | Tempo: Moderato

**Section A** (Measures 1-4):

Vocal: Time is the on - ly foe - we have

Guitar: (M) (M) (M) (M)

Bass: (M) (M) (M) (M)

**Section B** (Measures 5-8):

Vocal: (Silence)

Guitar: (M) (M) (M) (M)

Bass: (M) (M) (M) (M)

**Section H** (Measures 9-12):

Vocal: (Silence)

Guitar: (M) (M) (M) (M)

Bass: (M) (M) (M) (M)

**A B A B**

Port. HC HC & D Arm Arm Pick Port. g cho & Port. 1HU 1HU 1HU & D&P

Port. HC HC & D Arm Arm Pick Port. g cho & Port. 1HU 1HU 1HU & D&P

**A B D E**

S cho&D H&P 1HC & D & P g P P S&P P&S P cho&D

S cho&D H&P 1HC & D & P g P P S&P P&S P cho&D

**D** **E**

H&H P&P H&H P&P H&H P&P H&H P&P cho&D & U&D

9 10 12 12 10 9 9 10 12 12 10 9 9 10 12 12 10 9 11 11 11 11

**D** **E** **D** **D#** **E** **F** **F#** **G**

8va cho&H&D & P&P 8va cho&D&cho&H&D&P&P& M

15 15 19 19 15 12 0 0 14 14 14 14 19 19 14 13 9 10 10 9 11 11 12 10 13 14

**I** A G A G

8va HC&D HU

M QC M M M QC

P&H&P&H&P H&P P P

5 0 5 0 3 0 0 3 0 P P

16 16 16 16 16 16 17 17 17 17

A G A G E F

M QC M M M QC

cho & D

cho & D

D.S. to C

**Coda** A G A G

8va harm Arm Arm QC harm Arm

harm Arm Arm QC harm Arm

7 7 5 5

**A G A G**

The first system of musical notation for guitar. It consists of a treble staff and a bass staff. The treble staff has a key signature of two sharps (F# and C#) and a 2/4 time signature. It contains four measures of music. The first two measures are marked with 'A' and 'G' above them. The third and fourth measures are marked with 'A' and 'G' above them. The bass staff contains four measures of music, with fingerings indicated by numbers 0, 3, 5, 6, 8, 9, and 10. There are also some 'x' marks in the bass staff. The notation includes various musical symbols such as notes, rests, and accidentals.

**A G A G**

The second system of musical notation for guitar. It consists of a treble staff and a bass staff. The treble staff has a key signature of two sharps (F# and C#) and a 2/4 time signature. It contains four measures of music. The first two measures are marked with 'A' and 'G' above them. The third and fourth measures are marked with 'A' and 'G' above them. The bass staff contains four measures of music, with fingerings indicated by numbers 0, 3, 5, 6, 8, 9, and 10. There are also some 'x' marks in the bass staff. The notation includes various musical symbols such as notes, rests, and accidentals.

**A G A G** Bomb Sound - - -

The third system of musical notation for guitar. It consists of a treble staff and a bass staff. The treble staff has a key signature of two sharps (F# and C#) and a 2/4 time signature. It contains four measures of music. The first two measures are marked with 'A' and 'G' above them. The third and fourth measures are marked with 'A' and 'G' above them. The bass staff contains four measures of music, with fingerings indicated by numbers 0, 3, 5, 6, 8, 9, and 10. There are also some 'x' marks in the bass staff. The notation includes various musical symbols such as notes, rests, and accidentals.

ネバー

Words and Music by Ozzy Osbourne and Jake E. Lee

The musical score is divided into two main sections: **D/A** and **F/A**.

**D/A Section:**

- Guitar:** Features a melodic line with a major third interval (M) and a descending scale. The tablature shows fret numbers 4, 4, 4, 4, 4, 4, 4, 4, 4, 4.
- Bass:** Features a melodic line with a major third interval (M) and a descending scale. The tablature shows fret numbers 4, 4, 4, 4, 4, 4, 4, 4, 4, 4.

**F/A Section:**

- Guitar:** Features a melodic line with a major third interval (M) and a descending scale. The tablature shows fret numbers 4, 4, 4, 4, 4, 4, 4, 4, 4, 4.
- Bass:** Features a melodic line with a major third interval (M) and a descending scale. The tablature shows fret numbers 4, 4, 4, 4, 4, 4, 4, 4, 4, 4.
- Vocal:** Features a melodic line with a major third interval (M) and a descending scale. The lyrics are "H & H & P & P", "H & P & H & P & P", "H & H & P & P", "H & H & P & P", "H & H & P".

**after D.C. x Section:**

- Guitar:** Features a melodic line with a major third interval (M) and a descending scale. The tablature shows fret numbers 0, 0, 3, 5, 7, 5, 5, 7, 5, 7.
- Bass:** Features a melodic line with a major third interval (M) and a descending scale. The tablature shows fret numbers 0, 0, 3, 5, 7, 5, 5, 7, 5, 7.
- Vocal:** Features a melodic line with a major third interval (M) and a descending scale. The lyrics are "H & H & S", "H & H & S", "cho & D", "cho & D".

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beat of a heart\_\_\_ that you hear in your mind\_\_\_ Some-thing's miss-ing but you can-not ex-plain\_\_\_  
 birth of a doubt\_\_\_ that was once your be-lief\_\_\_ Is drown-ing in the tears that you cry\_\_\_  
 mem-ory of free-dom that im-pris-ons our heart\_\_\_ As we're greet-ed by the cold hand of fate\_\_\_

The musical score for "The Sound of Silence" features two staves: a treble clef staff and a guitar TAB staff. The key signature has one sharp (F#), and the time signature is common time (C). The melody begins with a whole note F#4, followed by a half rest, another whole note F#4, and a final whole note G#4. The guitar accompaniment starts with a low E string bass line (E2) and a series of chords: D major (7-4-4), C major (4-4-4), B minor (4-4-4), A major (9-4-4), and G major (4-4-4). The piece concludes with a double bar line.

The first system of the musical score for 'The Wind' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains three measures of music. The first measure has a half note G4 and a half note A4, with a 'M' marking above the G. The second measure has a half note B4 and a half note C5, with a 'M' marking above the B. The third measure has a half note D5 and a half note E5, with a 'M' marking above the D. The bottom staff is in bass clef and contains three measures. The first measure has a half note G2 and a half note A2, with a 'M' marking above the G. The second measure has a half note B1 and a half note C2, with a 'M' marking above the B. The third measure has a half note D2 and a half note E2, with a 'M' marking above the D. The system ends with a double bar line.

The musical notation for the guitar solo is presented in a system with two staves. The top staff is a standard musical staff with a treble clef, showing a melody in G major. The bottom staff is a guitar tablature staff, with the letters 'T' and 'A' on the left side. It contains fret numbers (0, 3, 3, 2, 2, 3, 3, 0, 0, 0, 2, 2, 0, 0, 2, 4, 0, 3, 4, 0, 4, 0, 2, 0, 3, 2, 4) and a 2/4 time signature. The notation is divided into four measures by vertical bar lines.

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and includes a TAB section. The guitar part is in G major, 12/8 time, and features a complex melody with many accidentals. The TAB section shows the fretting for the guitar part, with some notes marked with 'x' for natural harmonics. The score is divided into two systems, each with a key signature change from G major to E major.

G Cadd9 D.C. time Omit 8 Bars 1. E A G/A

O-ver and o-ver now o-ver and o-ver now  
 ev-er and ev-er now ev-er and ev-er now

TAB

D/A F/A

H & H P & P P & P P & P P & P & S  
 H & H P & P P & P P & P P & P & S

TAB

A G/A D/A

(Ph) cho & D  
 (Ph) cho & D

TAB

2. 3. F/A A B C F Fmaj9 G E D E

It is the It's nev-er too late to cry

& U&H&S & P & D&U& D&P  
 & U&H&S & P & D&U&D&P

TAB

The musical score for 'It's Never Too Late for Good-Byes' is presented in two systems. The first system shows the vocal melody with lyrics and guitar chords (A, B, C, Fmaj9, G, E, D, C, B). The second system shows the guitar accompaniment with a treble clef staff and a guitar tablature staff. The tablature includes fret numbers and a 'bend' instruction. The lyrics are: 'It's nev-er too late for good - byes'.

**A** **B** **C** **Fmaj9** **G** **E** **D** **E**

It's nev-er too late to cry

**TAB**

3 2 0 3

0 7 5 5

g

[illegible]

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar, bass, and drums. The guitar part is in the top staff, the bass part is in the middle staff, and the drums are in the bottom staff. The guitar part includes a key signature of one sharp (F#) and a time signature of 4/4. The bass part includes a key signature of one sharp (F#) and a time signature of 4/4. The drums part includes a key signature of one sharp (F#) and a time signature of 4/4. The score is divided into measures by vertical bar lines. The guitar part includes a key signature of one sharp (F#) and a time signature of 4/4. The bass part includes a key signature of one sharp (F#) and a time signature of 4/4. The drums part includes a key signature of one sharp (F#) and a time signature of 4/4. The score is divided into measures by vertical bar lines. The guitar part includes a key signature of one sharp (F#) and a time signature of 4/4. The bass part includes a key signature of one sharp (F#) and a time signature of 4/4. The drums part includes a key signature of one sharp (F#) and a time signature of 4/4. The score is divided into measures by vertical bar lines.

**D/E      D D/E H E      D E D/E**

Arm Arm

(Ph) HC & D (Ph) HC & D

P & S P & S

TAB

**D/E      D D/E E      D E D/E      D D/E**

HC & D H Port. 1HC 1HU 1HU

HC & D H Port. 1HC 1HU 1HU

TAB

**E      D/F#      G      C**

WC & D M S cho & 1HU H&P P & P H&P

WC & D M S cho & 1HU H&P P & P H&P

TAB

**E** **D/F#**

P & P & H & P & P & H

19 15 12 17 15 12

19 14 10 17 14 10 15 14 10 17 14 10 19 14 10 17 14 10 15 14 10 17 14 10

7/5

**G** **C**

8va

P & P P & P P & S P & P P & P P & P

19 10 7 17 10 7 15 10 7 14 10 7 17 10 7 15 10 7 14 10 7 15 10 7

15 14 12 15 14 12 14 12 11 12 12 11 9 12 11 9 12 11 10 9

D.C.

**Coda**

**E D C B E D C B E D C B A**

M

M

# LIGHTNING STRIKES

ライトニング・ストライクス

Words and Music by Ozzy Osbourne and Jake E. Lee

**A** F#m A F#m E

Vocal

E. Guitar 1

TAB

E. Bass

Drums

F#m A F#m

Won't you

Ph cho&D P P H H

Ph cho&D P P H H

**B** F#m A F#m E

lis - ten — 'cos I'm at it a - gain — Light - ning  
ma - ma — that you're gon-na be late — But not to

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**F#m** **A** **F#m** **E**

strik - ing — and on that you can de - pend —  
wor-ry — we'll just be rock-in' all — night —

1x Octave Lower

H&H H H H P

2x 1x H&H H H&H H H&H P

H&H H&H H&H

H

**C** **G** **A**

They say — that light - ning nev - er strikes — the same — place twice — Gods of  
The light - ning strikes — be - fore — you hear — the thun - der roar — We're be -

M M M M M M M M M M M M S M M

M M M M M M M M M M M M S M M

0 2 3 3 4 3 3 5 3 3 4 3 3 2 4 0 0 5 0 0 2 0 0 2 4 0 0 0 2

H

**F#m** **A** **F#m** **A**

thun-der — sit and watch the e - vent —  
com-ing — the chil-dren of the night —

P g

P g

H



**D**  $\text{E}$   $\text{A}$   $\text{F}\sharp\text{m}$   $\text{A}$

You know\_ I take — no prison - ers My back's\_ to the wall —  
 I'm not — a - pol - o - giz - ing I am — what I am —  
 The sil - ver light — is flash - ing As all — turns to gold —

**TAB**

**H**

**M M**

**4**

**g**

**g**

$\text{E}$   $\text{A}$   $\text{F}\sharp\text{m}$   $\text{A}$

You know\_ I must — be — go - ing When des - ti - ny calls —  
 There is — no com - pro - mis - ing I don't give a damn —  
 In my — head voic - es — scream - ing And I'm — be - ing told —

**TAB**

**M M**

**M M**

**g**

**g**

$\text{G}$   $\text{A}$   $\text{Bm}$   $\text{D}$

Un - til — I feel — that thun - der shat - ter - ing my brain —  
 Un - til — I feel — the thun - der boil - ing in — my veins — } I won't stop  
 If you — will on - ly lis - ten you — will hear — them too —

**TAB**

**Ph**

**H**

**Ph**

**Ph**

**S**

**E** **Dadd9**

rock-in' all — night rock-in' all — night un - til the light - ning strikes a - gain —

**E** **to Dadd9** **Badd9**

Rock-in' all — night rock-in' all — night un - til the light - ning strikes a - gain — Oh

**1.** **F** **F#m** **A** **F#m** **E**

Tell your

**G** **A** **B/A** **A** **B/A** **B** **Bsus4** **B**

no — I've lost con - trol — Here we

**E. Guitar 2**

**P** **P**

**TAB**

**A** **B/A** **A** **B/A** **B**

go — It's on-ly rock-'n' roll —

**M** **M** **M** **H&P** **M** **M** **M** **M** **H&P** **M** **M**

**TAB**

**D** **Cadd9**

The score is written for guitar, bass, and drums. The guitar part includes a TAB section with fret numbers and a melodic line with articulation marks. The bass part provides a steady eighth-note accompaniment. The drum part is indicated by a slash, suggesting a simple rhythmic pattern.

## Cadd9

## E

Musical score for Cadd9 and E chords. The score includes a guitar TAB and a vocal line. The guitar TAB shows a sequence of notes: 11 11 12 10, 12 11 12, 12 11 13 10, 12 10 13 10. The vocal line includes lyrics: cho, &, HU&U HU, H&P, cho, P, cho. The score is written in treble and bass clefs, with a key signature of one sharp (F#).

## E7sus4

Musical score for E7sus4 chord. The score includes a guitar TAB and a vocal line. The guitar TAB shows a sequence of notes: 12 15 12 15 12, 12 15 12 15 12, 12 15 12 15 12, 12 15 12 15 12, 17 12 15 12, 17 12 14 14, 12 16 12 14 12, 14 19. The vocal line includes lyrics: P, P, P, P, P, P, P, P, S. The score is written in treble and bass clefs, with a key signature of one sharp (F#).



[illegible]

**Coda**

**Badd9**

**J E**

light - ning strikes a - gain \_\_\_\_\_ You got - ta rock-in' all night rock-in' all night un - til the

**Ph**

**g**

**Dadd9** **E**

light - nings strikes a - gain \_\_\_\_\_ You got - ta rock-in' all night rock-in' all night un - til the

Ph Ph

g

Dadd9

B

K

F#m

A

F#m

light-ning strikes a - gain

oh

1x tacet

howling

Guitar 1 & 2

howling

H

F#m

E

L

F#m

A

F#m

cho & D & P

Arm

cho & D & P

Arm

Portament  
cho&D & cho

cho U U U

HC HU

cho cho&D cho

Portament  
cho&D & cho

cho U U U

HC HU

cho cho&D cho

H



**F#m E F#m A F#m E**

g Arm

1HC & D Tr. & Arm down-

g Arm

1HC & D Tr. & Arm down-

g Arm

1HC & D Tr. & Arm down-

H

**F#m A F#m E F#m**

Arm Arm Arm Arm

Arm Arm Arm Arm

Arm Arm Arm Arm

Arm Arm Arm Arm

Arm Arm Arm Arm

Arm Arm Arm Arm

H

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and bass, with the guitar part featuring a mix of standard notation and tablature. The key signature is F#m (one sharp, F#), and the time signature is 4/4. The score is divided into four measures, each with a chord symbol above it: F#m, A, F#m, and E. The guitar part includes various techniques such as arm tapping (labeled "Arm"), harmonic bends (labeled "1HC" and "HC"), and grace notes (labeled "g"). The bass part is written in standard notation. The score is presented in a clear, professional layout with a white background and black text and notation.

The musical score for guitar shows a sequence of chords: F#m, A, F#m, and E. The first two strings are played in a sequence of four measures, each corresponding to a chord. The fretboard diagrams for the first two strings are shown, with fingerings (H, S) and a 'simile' instruction. The diagrams are as follows:

- Measure 1 (F#m):** Fret 12 (H), Fret 10 (H), Fret 12 (H), Fret 10 (H).
- Measure 2 (A):** Fret 12 (S), Fret 11 (S), Fret 11 (S), Fret 10 (S).
- Measure 3 (F#m):** Fret 10 (S), Fret 9 (S), Fret 8 (S), Fret 7 (S).
- Measure 4 (E):** Fret 10 (S), Fret 9 (S), Fret 8 (S), Fret 7 (S).

The 'simile' instruction is placed above the diagrams for measures 2, 3, and 4.

## キラー・オブ・ジャイアンツ

Words and Music by Ozzy Osbourne and Jake E. Lee

[illegible]

**Dadd9 D11 Dadd9 D11**

**E6 Cmaj7 E6 Cmaj7 Aadd9**

**B7sus4** **[B]** **F#m** **G#m7** **A6 9** **C#m**

If none of us — be-lieve in war — Then

**E** **D** **Ama7** **D** **Ama7** **F#m** **G#m7** **A6 9**

can you tell — me what — the weap-on's for Lis-ten to me — ev - ery-one.

**C** **A** **G** **Bmadd9** **A/G** **G**  
 Gi - ants sleep - ing gi - ants win - ning wars with - in their dreams  
 Moth - er na - ture peo - ple state your case with - out it's worth

**H** **H**  
 2 2 2 2 0 0 0 0 3 0 0 0 2 4 2 2 4 4 4 4 2 4 4 4 4 4 4 2 0 0 0 0 3 0 0 0 3 0 0 0

**H** **cho&D** **cho** **HC & D** **cho** **cho** **HC & D** **cho&D** **cho**  
 12 14 12 12 12 15 15 14 14 14 12 12 12 16 15 14 14 14 12 12 12 12 15 15

**Bmadd9**                      **A/G**    **G**                      **Aadd9**

Till \_\_\_\_\_ they wake when it's \_\_\_\_\_ too late \_\_\_\_\_ and  
Your seas \_\_\_\_\_ run dry your sleep - less eyes \_\_\_\_\_ are

**TAB**

H cho&D cho HC & D cho cho HC & D  
H cho&D cho HC & D cho cho HC & D  
12 14 12 12 12 15 15 14 14 14 12 12 15 15 14 14 14

**A/G G A Bmadd9 D Bm Bmadd9**

in — God's name blas — pheme — } Kill-er of gi - ants — threat-ens us  
 turn - ing red a - lert — }

Arpeggio

cho & D cho

cho & D cho

**A Bm Bmadd9 A**

all — Moun-tains of mad- ness — stand-ing so tall — 1. 3. March-es of  
 2. Ris-ing so

**A G C#m7(b5) A to 1. Bmadd9**

pro - test — not stop-ping the war — Oh the kill-er of gi - ants — the kill-er of  
 proud - ly — it has no-where to fall — This kill-er of









# FOOL LIKE YOU

フール・ライク・ユー

Words and Music by Ozzy Osbourne and Jake E. Lee

Score for "Fool Like You" by Ozzy Osbourne and Jake E. Lee. The score is written for Vocal, E. Guitar 1, and E. Guitar 2, with corresponding TAB notation.

**Key:** E major (one sharp: F#)

**Time Signature:** 4/4

**Chords:** A, E, G, B, F

**Score Structure:**

- Section 1 (Measures 1-4):** Chord A. Vocal line is silent. E. Guitar 1 plays a sustained chord. E. Guitar 2 plays a rhythmic pattern of eighth notes. TAB notation shows fret numbers and picking patterns.
- Section 2 (Measures 5-8):** Chord E. Vocal line is silent. E. Guitar 1 plays a sustained chord. E. Guitar 2 plays a rhythmic pattern of eighth notes. TAB notation shows fret numbers and picking patterns.
- Section 3 (Measures 9-12):** Chord G. Vocal line is silent. E. Guitar 1 plays a sustained chord. E. Guitar 2 plays a rhythmic pattern of eighth notes. TAB notation shows fret numbers and picking patterns.
- Section 4 (Measures 13-16):** Chord B. Vocal line is silent. E. Guitar 1 plays a sustained chord. E. Guitar 2 plays a rhythmic pattern of eighth notes. TAB notation shows fret numbers and picking patterns.
- Section 5 (Measures 17-20):** Chord F. Vocal line is silent. E. Guitar 1 plays a sustained chord. E. Guitar 2 plays a rhythmic pattern of eighth notes. TAB notation shows fret numbers and picking patterns.
- Section 6 (Measures 21-24):** Chord F. Vocal line is silent. E. Guitar 1 plays a sustained chord. E. Guitar 2 plays a rhythmic pattern of eighth notes. TAB notation shows fret numbers and picking patterns.
- Section 7 (Measures 25-28):** Chord E. Vocal line is silent. E. Guitar 1 plays a sustained chord. E. Guitar 2 plays a rhythmic pattern of eighth notes. TAB notation shows fret numbers and picking patterns.
- Section 8 (Measures 29-32):** Chord G. Vocal line is silent. E. Guitar 1 plays a sustained chord. E. Guitar 2 plays a rhythmic pattern of eighth notes. TAB notation shows fret numbers and picking patterns.



E C D C E

I hear you breath-ing though you're so far a - way\_ can you just  
know it you think you know it\_ all\_ but you don't

C D

go where you're go-ing to\_ I could-n't give a damn or\_ two\_ a-bout a fool like\_  
e - ven have a\_ clue\_ And con - trol is still in\_ view\_ for a fool like\_

E C D E

you\_ that's\_ true\_ Are you just too cool no you're just per-fect-ly cold\_ and what goes a -  
you\_ that's\_ true\_ Is there a rea - son for the way that you are\_ or does it  
guilt-y com-mit-ted ev - er - ry crime\_ but still they

C D

- roud still comes a - round\_ I think it's all summed up and\_ down\_ in a fool\_ like  
just come nat - u - ral - ly\_ To have an id - i - o - syn - cra - sy\_ and be a fool\_ like  
say you must go\_ free\_ Looks like haunt - ed I will\_ be\_ by a fool\_ like

**E** **C D to  $\oplus$  **E** **C#madd9** **B/C#****

you\_ that's true\_ To - day is just an - oth - er day  
 you\_ that's true\_ You're hear-ing what you want to hear  
 you\_ that's true\_

**TAB**

**C#madd9** **A** **C#madd9** **B/C#**

You hold your tick-et in - to no - where \_\_\_\_\_ It's up to you if you will stay  
 Mis- un-der- stand-ing all you see \_\_\_\_\_ An at-ti-tude in all of us

**TAB**

**C#madd9** **Amaj7 B/A Amaj7 B/A Amaj7 B/A** **F** **Esus4** **E**

And turn your day in - to a night \_\_\_\_\_ mare  
 Is it real-ly you and me \_\_\_\_\_

**TAB**

**E** **Esus4** **Em** **C** **Esus4** **Em**

**TAB**

**D** **E** 1x only **C** **D** **F**

You think you

**G** **G** **A<sup>b</sup>** **B<sup>b</sup>**

He's hid - ing re - sid - ing

**Fm** **A<sup>b</sup>**

deep with - in the crowd A hand out

**Fm** **G**

He'll pull you down

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, bass, and drums. The score is divided into two systems, each with a key signature change from F major to D minor (Fm) and back to F major (G).

**System 1:**

- Guitar:** The first staff shows a whole rest in F major, followed by a whole rest in D minor. The second staff shows a whole rest in F major, followed by a whole rest in D minor.
- Bass:** The first staff shows a whole rest in F major, followed by a whole rest in D minor. The second staff shows a whole rest in F major, followed by a whole rest in D minor.
- Drums:** The first staff shows a whole rest in F major, followed by a whole rest in D minor. The second staff shows a whole rest in F major, followed by a whole rest in D minor.

**System 2:**

- Guitar:** The first staff shows a whole rest in F major, followed by a whole rest in D minor. The second staff shows a whole rest in F major, followed by a whole rest in D minor.
- Bass:** The first staff shows a whole rest in F major, followed by a whole rest in D minor. The second staff shows a whole rest in F major, followed by a whole rest in D minor.
- Drums:** The first staff shows a whole rest in F major, followed by a whole rest in D minor. The second staff shows a whole rest in F major, followed by a whole rest in D minor.

The musical score for "The Sound of Silence" by Simon & Garfunkel is presented in a three-staff format. The top staff is for the guitar, the middle for the vocal melody, and the bottom for the guitar tablature. The key signature is B-flat major (two flats), and the time signature is 4/4. The score is divided into two main sections, G and A, indicated by the letters above the guitar staff.

**Section G:** The guitar part begins with a series of chords and a melodic line. The vocal melody starts with the lyrics "Hello darkness, my old friend." The guitar tablature shows the fret positions for the left hand, with numbers 1 through 5. The vocal melody is written in a treble clef with a key signature of two flats. The guitar part includes a triplet of eighth notes in the first measure of the vocal line.

**Section A:** The guitar part continues with a series of chords and a melodic line. The vocal melody starts with the lyrics "I have seen my end." The guitar tablature shows the fret positions for the left hand, with numbers 1 through 5. The vocal melody is written in a treble clef with a key signature of two flats. The guitar part includes a triplet of eighth notes in the first measure of the vocal line.

**G** **Fm**

3 3 3 3 Tr. 6 6 6 6 6 6 6 6

6 5 6 3 6 5 3 6 5 3 6 5 3 3 5 4 6 6 3 4 10 11 13 10 11 13 10 12 13 12 13 12 13 10 12 13 11 6

**Fm** **G**

8va S 6 6 6 6 6 6 6 6

11 12 13 15 13 15 16 15 16 18 15 16 18 15 16 18 20 20 20 18 16 15 15 15 22 22 22 20 18 16 20 18 20 6 6 6 6

**G** **I** **A/E** **E** **E** **A/E** **Em**

HC & D & 1HC HC & D & 1HC 22 22 22 22 g



C A Em/A D E C D

You've been found

**TAB**

D.S. to **D**

**Coda**

**J** Esus4 E Esus4 Em C

By a fool like— you ——— By a fool like— you ——— Looks like

**TAB**

Esus4 Em D E C D

haunt - ed I will— be ——— by a fool like you ——— that's true —

**TAB**

Esus4 E Esus4 Em C

By a fool like— you ——— By a fool like— you ——— Looks like

**TAB**

**Esus4 Em D E C D**

haunt - ed I will be by a fool like you that's true

**TAB**

0 0 2 0 0 2 0 0

**K Esus4 E Esus4 Em C**

**TAB**

0 0 2 0 0 2 0 0

WC WC WC cho & D Tr.

12 13 12 14 12 11 12 9 9 9 12 9 9 9 10 9 9 10 12 9 10 12 9 12 9 12 11 12 11 11 9 9 12 12 11 13

**Esus4 Em D E C D**

**TAB**

0 0 2 0 0 2 0 0

H S S (Ph) M M M H&P H&P (Ph) S

12 13 12 14 12 11 12 9 9 9 12 9 9 9 10 9 9 10 12 9 10 12 9 12 9 12 11 12 11 11 9 9 12 12 11 13

**Esus4 E Esus4 Em**

cho cho cho cho cho

Port. 1HC 1HU

**C Esus4 Em D**

1HU & Port. D cho & 2U & D 8va HC & D

**E C D Esus4 E**

S H & P P & H & P P & H & P

F. O.

暗闇にドッキリ!

Words and Music by Ozzy Osbourne and Phil Soussan

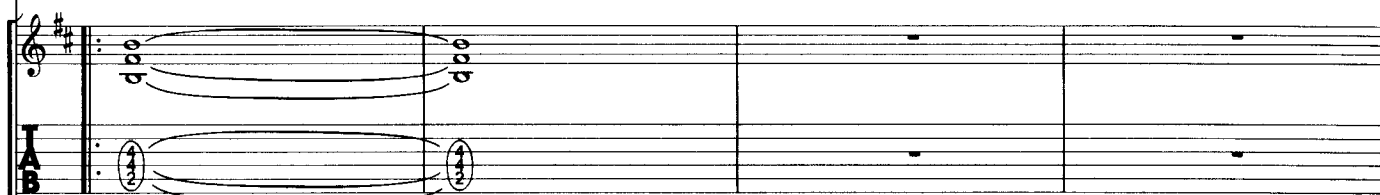
This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, bass, and drums. The score is divided into four measures, with the first measure labeled "Bm" (B minor) and the subsequent measures labeled "G" (G major). The guitar part features a melodic line in the upper register, with a "8va harm" (8th harmonic) indicated in the second measure. The bass part provides a steady, rhythmic accompaniment. The drum part is a simple, steady beat. The score is written in 4/4 time and includes a key signature of one sharp (F#).

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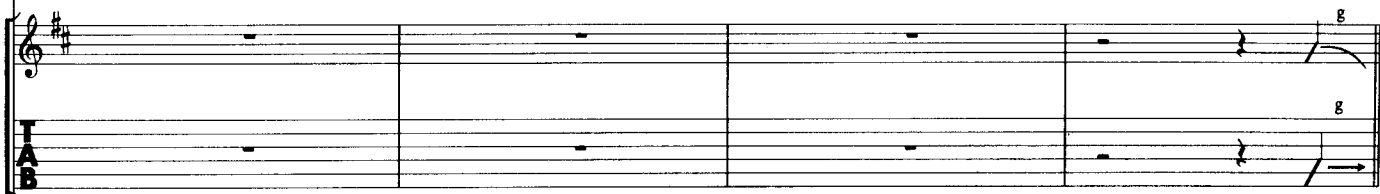
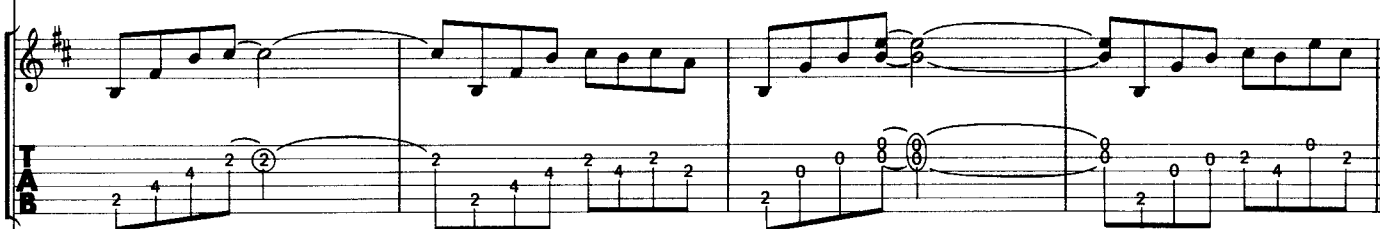
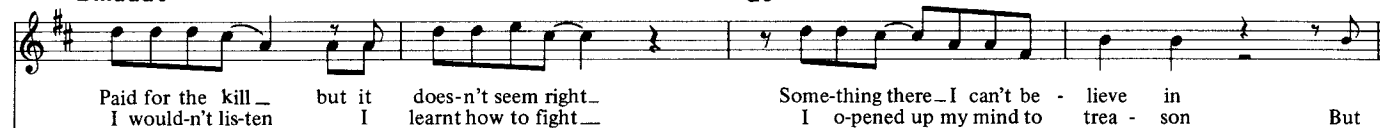
**B** Bmadd9

G6



Bmadd9

G6



♩ D.S. x Straight

**C G6**

**Bmadd9**

1. Voic-es are call - ing from in-side my head\_ I can hear\_ them I can hear\_ them  
2.3. just like the wound-ed and when it's too late\_ They'll re-mem - ber they'll sur-ren - der

D.S. x

S

D.S. x

S

Arpeggio

4

19

M M

M M

M M

M M

M M

M M

M M

M M

M M

M M

M M

M M

H

**G6**

**F#sus4**

**F#7**

Van-ish-ing mem-o-ries of the things that were said\_ They can try to hurt\_ me now\_ But a  
Nev-er a care\_ for the peo-ple who hate\_ Un-der - es - ti - mate\_ me now\_

M M

M M

M M

M

M M

M M

M M

M

**D Bm** shot in the dark \_\_\_\_\_

**Em D Bm C** One step a - way from you A

WC WC

U U

S M P g M H H

S M P g M H H

H

**Bm** shot it the dark \_\_\_\_\_

**1. Em D Bm C** Al - ways creep - ing up on you \_\_\_\_\_

WC WC

U U

S M g S M g

S M g S M g



Chords: C, E Bm A/B, Bm A/B, G A/G, G

Lyrics: All right

Chords: G, Bm A/B, Bm A/B, G A/G, G

Lyrics: (Ph) cho&D

**G** **2. 3.** **Em** **D** **Bm** **C** **Bm**

Not a thing — that you — can do A shot in the dark —

U WC

U WC

(Ph) cho&D H&P (Ph) g H H

(Ph) cho&D H&P (Ph) g H H

5 5 5 2 5 2 2 2 4

7 10 10 7 7 8 8

2 5 2 5

10 10

**Bm** **Em** **D** **Bm** **C** **to**

Al - ways creep - ing up — on you — All —

U

U

S M M M M S M M

S M M M M S M M

9 9 9 7 9 9 9 9

7 7 7 4 4 5 5

5 5 5 5 5 5 5 5

**right**

**Slide Guitar** →

**TAB**

**right**

**Slide Guitar** →

**TAB**

**right**

**Slide Guitar** →

**TAB**

**right**

**Slide Guitar** →

**TAB**

The musical score for "The Highway" by The Highwaymen is presented in a multi-staff format. The top staff is the guitar part, which includes a key signature of one sharp (F#) and a time signature of 4/4. The guitar part is divided into two systems, each with a key signature change to one sharp (F#) and a time signature change to 4/4. The first system is marked with a "D" and the second with a "C". The guitar part features a mix of single notes, chords, and slides, with a "Slide Guitar" section indicated by a curved arrow. The second system includes a "TAB" section with fret numbers and a "Slide Guitar" section with a curved arrow. The bottom staff is the bass part, which includes a key signature of one sharp (F#) and a time signature of 4/4. The bass part features a mix of single notes, chords, and slides, with a "TAB" section and a "Slide Guitar" section indicated by a curved arrow. The drum part is shown in the bottom staff, featuring a mix of single notes, chords, and slides, with a "TAB" section and a "Slide Guitar" section indicated by a curved arrow.



**Coda**

**C** **Bm** **A/B** **Bm** **A/B** **G** **A/G** **G**

1x only

All right — Just a shot in the dark —

**G** **Bm** **A/B** **Bm** **A/B**

Just a shot in the dark —

(Ph) cho & D

**G A/G G Bm A/B**

M M g S S S S M M M M M M

2x harm Arm

M M g S S S S M M M M M M

2x harm Arm

M M M M M M M M M M M M

**Bm A/B G A/G G**

Just a shot in the dark

M M g S S S S M M M M M M

2x harm Arm

M M g S S S S M M M M M M

2x harm Arm

M M M M M M M M M M M M

Repeat & F.O.